

CD 2008 -- 111



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

University of Toronto Wind Ensemble
Gillian MacKay, conductor
Wallace Halladay, faculty saxophone soloist

Saturday, November 22, 2008
7:30 pm. MacMillan Theatre



08|09 SEASON

WHERE GREAT MINDS MEET GREAT MUSIC

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UNIVERSITY OF TORONTO WIND ENSEMBLE
Gillian MacKay, conductor

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Program Notes

Hannaford Overture

SCOTT IRVINE

Scott Irvine is a composer and tubist currently living and working in the Toronto area. He studied composition with Dr. Samuel Dolin at the Royal Conservatory of Music, and performs with the Canadian Opera Company Orchestra, is a founding member of the renowned True North Brass. He played with the Hannaford Street Silver Band for over twenty years, and is principal tuba of the Esprit Orchestra. A number of artists, including True North Brass, the Hannaford Street Silver Band, Joan Watson, Jack Grunsky, and the Canadian Chamber Ensemble, have recorded Irvine's compositions and arrangements.

The Hannaford Overture was originally written for Toronto's Hannaford Street Silver Band in celebration of the International Year of Canadian Music (1986), and has been arranged by the composer for wind ensemble. This overture has two primary motives which appear in the introduction and first allegro, and are explored for the duration of the work. A contrasting slower section features several beautiful lyrical solos.

Trauermusik

RICHARD WAGNER

The tradition of German Opera during the Romantic period found its footing in the compositions and work of two well-known composers. Carl Maria von Weber (1786 – 1826) is considered one of the first significant composers of the Romantic school, and is best known for instrumental works and his operas *Der Freischütz*, *Euryanthe*, and *Oberon*. Settling as the opera director in Prague between 1813 and 1816, Weber systematically reorganized the theatre to build a repertoire that would develop the German operatic tradition. In 1823, political and social opposition from the Italian opera establishment gave him the motivation to write a grand heroic opera, *Euryanthe*. Weber contracted tuberculosis and succumbed to the illness during a trip to England in 1826.

Richard Wagner (1813 - 1883) was a German composer and conductor best known for his

operas, often referred to as "music dramas", and was deeply inspired by the contributions of his older colleague, Weber. Wagner's music continues the development of chromatic harmonies, shifting tonal centers, elaborate instrumentation, and the development of the leitmotif.

On December 14, 1844, Weber's remains were moved from English to German soil. In tribute, Wagner arranged three themes from *Euryanthe* to be played in a torch-light procession to Weber's final resting place, the Catholic Cemetery in Friedrichstadt. The opening of *Trauermusik* features music selected from the overture and the main body of the work is taken from a simple melody *Hier dacht am Quell* (Near To This Spring) in which the opera's heroine sings about facing an honourable death. The third section draws from the finale of the work, where the Euryanthe reunites with her loved one.

Concerto for Alto Saxophone and Concert Band

KAREL HUSA

Karel Husa, winner of the 1993 Grawemeyer Award and the 1969 Pulitzer Prize for Music, is an internationally known composer and conductor. Husa was born in Prague, Czechoslovakia, on 7 August 1921. After completing studies at the Prague Conservatory and, later, the Academy of Music, he went to Paris where he received diplomas from the Paris National Conservatory and the Ecole normale de musique. Among his teachers were Arthur Honegger, Nadia Boulanger, Jaroslav Ridky, and conductor André Cluytens. In 1954, Husa moved to the United States, teaching at Cornell University from 1954 to 1992, and lecturing at Ithaca College from 1967-1986.

Concerto for Alto Saxophone and Concert Band was commissioned by the Cornell University Wind Ensemble for saxophonist Sigurd Rascher in 1967, and was premiered on March 17, 1968. This work marks Husa's first composition for the concert band and demonstrates Husa's ongoing fascination with new and unusual instrumental techniques, the expressive possibilities and motivic. The three and a half octave range of the

soloist demands the extremes of dynamic control, and both the soloist and the ensemble must be well versed in contemporary performance techniques.

In this 40th anniversary of the piece's premiere, our featured faculty soloist is Dr. Wallace Halladay.

Notes by Leah McGray Manning

Niagara Falls

MICHAEL DAUGHERTY

Born April 28, 1954, Cedar Rapids, Iowa

Now living in Ann Arbor, Michigan

The musical works of American composer

Michael Daugherty can be credited with bringing popular culture to the concert hall while maintaining the highest level of artistic integrity. Daugherty's many compositions, which include *Motor City Triptych*, *Metropolis City*, *Krypton* and *Mowton Metal*, are take inspiration from comic books, television, travels and personalities as experienced by the composer. This is absolutely the case with his 1997 symphonic poem, *Niagara Falls*, which is built on complex jazz rhythms and thick, urban textures. The piece not only depicts the majestic falls themselves, but also the torrential Niagara River, the tourist laden city and the surrounding communities which thrive on the power generated by this great natural wonder.

Daugherty is a product of a large musical family and is versatile in both jazz and classical idioms. His musical inspirations have been compared to that of early 20th Century American composer, Charles Ives, who was also greatly inspired by his surrounding culture. Only now, Daugherty has traded civic marching bands, church hymns and historical figures for the modern infrastructures that have surrounded this timeless landmark: haunted houses, wax museums and honeymoon suites. The opening chromatic theme appears in a 4 note figure that syllabically fits the words "Niagara Falls," complete with a trailing 'fall' of 16th notes. Daugherty's use of canon and repetition allows for listener familiarity as the texture begins to thicken. The bass instruments of the ensemble provide a driving ostinato; a relentless force that

keeps the river flowing towards the inevitable plummet. Meanwhile, syncopated tones in the trumpets and horns play rhythmically against this force giving freedom and flexibility to the otherwise grounded bass line. The clarinets and the beefed-up saxophone section begin a 'counterpoint' on the third theme which is eventually adopted by the entire ensemble as we musically experience the thrill of passing over the great falls into the mist below.

Elegy

JOHN BARNES CHANCES

Born 1932, Beaumont, Texas

Died 1972

John Barnes Chance is a hallowed name in the world of wind literature with compositions such as *Variations on a Korean Folk Song*, *Incantation and Dance* and *Elegies* along with prestigious awards and a permanent place on concert and festival repertoire lists across North America. *Elegy* was commissioned by Bruce Burritt for the West Genessee High School Band in Camillus, NY in 1970. While Burritt's original conception for the commission was something similar in fashion to the rhythmic and programmatic *Incantation and Dance*, he gave his approval to Chance who opted for a challenging yet playable and enjoyable work that encompassed his skills at writing a profound legato movement for young wind players. It is one of the last published works by the composer.

Elegy was based on an unpublished work for a for choir and strings, "*Blessed Are They That Mourn*." The texture, which can be compared to that of a large pipe organ, creates a challenge for wind players who must maintain the legato connection of the long 'vocal' phrases amidst a predominantly polyphonic texture. This sweeping lament is loosely grounded in G major. It is Chance's use of dissonance and delayed resolutions that keep the opening section from truly settling. There is a cry of anguish felt in the low reeds and brass that is tentatively answered by the upper winds. As the tempo quickens, the cries become more intense and build to an agonizing climax. In the denouement, the expressive themes from the beginning return and the piece draws to an uneasy close in C.

Dali

ALDO RAFAEL FORTE

Born 1953, Cuba

Now living in Newport News, Virginia

uban born American composer, Aldo Rafael Forte, has succeeded in providing a soundtrack to one of history's most unusual figures, surrealist Spanish artist Salvador Dali. To understand the piece, one must consider the paintings and sculptures upon which each movement is based, and the moments in history when this art was created. Surrealism had its golden age during the 1930's as a revolutionary movement in art, music and film which, simply put, expressed the function of thought. To expand this definition in terms of Dali, 'thought' widens to become dreams, visions and memories.

I. The Unicorn

A Unicorn stands over a nude female lying on the ground. His horn has pierced through a heart which now freely bleeds. This 1977 bronze sculpture is the inspiration for this melodic opening movement. This expressive opening sets the 'surrealist' tone by mixing strong emotions of sorrow and longing with memory and sentiment.

II. Don Quijote

This movement is a technical challenge built on a 'hero' theme that describes the brave Don Quixote as written by Miguel de Cervantes. The movement includes a dramatic fight with a windmill complete with musical representations of the mighty blades, the hero's ascension to the top and his proud defeat!

III. Elephant Spatial

This bronze sculpture from 1980 finds an elephant atop long, spindly legs carrying a large pyramid. This is not the first time Dali has offered

such surreal depictions of dreamlike animals in his 1944 painting, "*Dream Caused by the Flight of a Bee Around a Pomegranate, a Second Before Waking Up*". As the tempo indication states, this movement is "sassy and outrageous" through and through! In depicting what this animal might look like walking, the music teeters back and forth from high range to low range, through off-balanced meters and thunderous bass lines that give the movement a satirical, circus feel.

IV. The Persistence of Memory

"*The Persistence of Memory*" is one of Dali's most popular paintings. It includes the first appearance of what is perhaps his most enduring image: the "soft watch" or "melting clocks". There is a subtle yet relentless 'ticking' of time in the music that go along with Dali's surreal concept of time being against us. The longer, slower phrases in this movement create a blank, barren landscape as if one were caught in the middle of time.

V. Dante's Inferno-Dali's Ghastly Images

The final movement brings to life Dali's macabre side with images from "Dante's Inferno" as well as taking inspiration from Dali's "The Horseman of Death", "The Face of War", "The Invention of Monsters." Uneven meters, wide dissonant chords and pounding percussion bring this movement to a dramatic climax where we glimpse the fires of Dante's "Hell." We hear fleeting quotations from previous movements as the piece climbs towards the heavens. To finish the piece, the majestic "Grandioso" binds the previous movements as we experience the power of Dante's "heaven". A *Malequenia*-style trumpet is heard as the finale gives a final nod to Dali, his mesmerizing art and his Spanish heritage.

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UPCOMING U OF T WIND SYMPHONY CONCERT

Jeffrey Reynolds, conductor

Folk music from around the world will be showcased in works by Bestibaev, Holst, Grainger and Morley Calvert.

Saturday, November 29, 2008

7:30 pm. MacMillan Theatre. \$14 (\$10 seniors/students)

Biographies



Canadian saxophonist **WALLACE HALLADAY** captures the qualities of the modern virtuoso, being at home in numerous styles, from the traditional to jazz and beyond. A specialist in

the performance of contemporary music, Wallace has commissioned and premiered numerous works for saxophone. In addition to performances of concerti by Ibert, Schmitt, Husa, Scelsi and Donatoni, he has worked with composers Michael Colgrass, Mauricio Kagel and Scott Good on the Canadian premieres of their concerti, the latter a commission with the Esprit Orchestra.

Frequently broadcast on CBC Radio, Wallace has also recorded the two saxophone Sequenzas of Luciano Berio and the Colgrass concerto for NAXOS Records. He has been presented by and performed with new music groups across the country, including New Music Concerts, Continuum, Sound Symposium, CCMW, 5-Penny New Music, Kumquat, Earshot!, Contact, and Toca Loca. Wallace was the Artistic Director of the Scelsi Centenary, Franco Donatoni, and Gubaidulina Chamber Projects. His orchestral experience includes performances with the Toronto Symphony Orchestra, Boston Symphony Orchestra, National Ballet Orchestra van Canada, and as a fellow of the Tanglewood Music Centre.

Wallace holds a Bachelor's degree in Performance and Composition from the University of Toronto, a Master's from New England Conservatory in Boston, and a doctorate from the Eastman School of Music. Wallace also studied at the Conservatorium van Amsterdam with internationally acclaimed virtuoso Arno Bornkamp with a grant from the Canada Council for the Arts. He has previously taught saxophone, chamber music and theory at Memorial University of Newfoundland and the Eastman School of Music, and presently teaches at the University of Toronto.

Wallace is a Conn-Selmer Artist and plays Selmer (Paris) saxophones.



Gillian MacKay is an Associate Professor of Music of the University of Toronto, where she conducts wind ensembles, and teaches conducting, trumpet, and music education. An

award-winning teacher, Dr. MacKay has an active career as an adjudicator, conductor, and clinician throughout Canada and the United States. As a trumpeter, she is busy as a recitalist, orchestral player, and chamber musician. Gillian holds degrees and diplomas from the University of Lethbridge, McGill University, the University of Calgary, and Northwestern University. She has held previous faculty positions at the University of Windsor and Medicine Hat College.

Leah McGray Manning completed her Bachelor of Music and Bachelor of Education degrees at Acadia University in Wolfville, Nova Scotia. Since her graduation in 2001, Leah has taught in band, choral, and string programs in Ottawa, Ontario, Rothesay, New Brunswick, and Halifax, Nova Scotia. She has served on the board for the Nova Scotia Youth Wind Ensemble, and the New Brunswick and Nova Scotia Band Associations, and continued to perform with the New Brunswick Winds, the Atlantic Wind Orchestra, and a number of community band and string groups.

Leah has conducted in workshops with many notable conductors, including Frank Battisti, Dr. Paula Holcomb, Dr. Mark Hopkins, Dr. Dale Lonis, and Dr. Glenn Price. Pursuing the study of conducting has brought Leah to University of Toronto, where she is currently in her first year of a Master of Music degree with Dr. Gillian MacKay.

U of T Wind Ensemble

FLUTE

Sanghee Park
Alexa Ball (piccolo)
Katherine Watson (Eb flute)
Jy Hyun Goo (piccolo)
Mackenzie Polack

OBOE

Yee-Ting Ng
Candice Barnes (cor anglais)

CLARINET

Jong Min Lee
Sydney Chang
Charlene Lee
Ana Michelle Cruz (bass)
Kathleen Arnup
Stephanie Geary (Eb)
Jason Chum
Joshua Phillips (bass, alto)
Leah McGray Manning
(contrabass)

BASSOON

Dan Rutzen
Shirley Chen

SAXOPHONE

Chelsea Shanoff
Shaun Mallinen
Richard Van
Olivia Shortt
David Pitman
Robin Reid-Moran
Amy Duong

PIANO/CELESTE

Wesley Shen

HARP

Veronique Drozd

HORN

Carlie Bigelow
Lauren Scobie
Amy Kazandjian
Samantha Aukstakalnis
Nancy Mann

TRUMPET

Andrea Vaughan
Alastair Chaplin
Jenn a Howells
Michelle Wylie
Ben Promane

TROMBONE

Annemieke Vanderkraay
Stuart Bremner (bass)
Joyce McGill

EUPHONIUM

Brendan Rawlins
Devin Sloos
Leonidas Varahidis

TUBA

Eric Probst
Haley Larman

PERCUSSION

Justin Han
Michelle Hwu (timpani)
Stefan Kitai
Andy Luck
Étienne Levesque
Brian Graiser
Will Snodgrass

BASS

Jordan O'Connor

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